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22 wavàhuágà xuágàtcčálš or xu'agávuavà xu'agà tcčálš
23 wavàhu'agà hūmugà tcčálš or xu'agávow'avà hūmugà tcčálš
30 wavahumugà or humúgàvuwávà
40 wavàhopa" or hopadjövuwávà
41 wavàhopa" sï'tigtcčálš or hopadjövuwáva sïtigtcčálš
50 wavàčet'apà or čšt'apávuwávà
60 wavàtčepš' or tčepaivuwávà
70 wavàxuagàcpš' or xuagácpaivuwávà
74 wavàxuagàcpš'hopaktcčálš or xuagácpaivuwavà hopak tcča'lš
77 wavàxuagàcpš'xuwagàcpš"tcčálš or xuagácpaivuwavà xuwagàcpš"tcčálš

One to five, nine, and ten are independent stems: six is presumably based on one, seven on two, and eight on three.[1] Twenty is either ten-two or two-ten: twenty-two is compounded of ten-two and two, and so on.

Four seasons of the year are named, although it is doubtful that
805 these are thought of as definite divisions: *dtcúdïgd*, winter; *ïnyädtáyd*, summer; *n„ïnuwémïmd*, spring (March and April); and *matmúnïmd*, fall (October and November).

Years are said to be counted by snows (*hanápatcd*); a myth gives a duration of ten winters (*tcúdïn„dvuwdvd*).[2] Shorter periods are designated in months, i.e., moons[3] (as *hàldhop'dgd*, four months) or in sleeps (as *hopa'djàsmš'g*, four sleeps).

The calendar presents the confusion commonly observed where twelve named periods are intended to correspond to the thirteen lunar months, and because some of them begin with the appearance of certain constellations there is further confusion. In addition, my information is not clear.

The year begins in the middle of November when the Hoop constellation rises. The following list of months was obtained in August, 1918 from Sinyella.

1. sšldjïš'lš, hand + to come.
Cottonwood leaves fall.
[821] Begins with the rising of Tavádjódá, the hoop of the hoop-and-pole game, at dawn in the southeast. One of the culture heroes fixed this as indicating the first month. (Rose November 4, 1919.)
2. hàlš'pagïnyuwéva, moon + [man] staying at a house.[4]
Cool; a little snow on the plateau.

[1] I neglected to record in my notes the numbers from eleven to nineteen, but as I recall eleven is vuwávàlš, and so on.
[2] There are no calendar records of the Piman type [Russell, (c), 76-80.]
[3] A San Carlos man kept track of a child's age by moons (Hrdlička (d), 400). For the division of the day and year among the Yuma, see Trippel, 878.
[4] This may refer to the winter solstice.

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3. i'podja'dlia, the name of a constellation rendered ip'éha in a myth, (from i'i, wood, pik, to carry.) 805 821
Very cold; snow nine to twelve inches deep on the plateau.
Begins with the appearance in the southeast of a constellation representing Coyote carrying a pole of smaller stars on his shoulder. Mountain Lion came to his camp and ate his food. Coyote was angry. They told him to get a long pole and build a fire. He did not want to burn his pole, so they told him to go to the west and come back from the east. (Rose December 12 or 13, 1919.) [773]
This is called the second month in a letter from Jess Chevkapanyega giving the date on which the group arose. As this is only a month later than the first fixed date (Nov. 4, 1919) this information is probably correct. The month listed as second is perhaps the third, for the fixed date for the fourth month (Feb. 6, 1920) is two months later, leaving one lunation unnamed.

4. hömásfkà'dádla, star+very cold
Bitter cold; snow thigh deep.
Begins with the appearance of a constellation (Fig. 38d) in the east. (Rose about February 6, 1920.) This group may represent a portion of the constellation Perseus including the star alpha which would be visible in the northeast in December, January, and February in the early evening.[1]

5. màdigimafà, bean dance.
A little warm; snow a foot deep now melts a little.
The Hopi plant beans in a bucket and build a fire near it. They boil the sprouts and have a dance for joy, I was told. This is the Hopi Powamu ceremony which occurs early in February.[2] My informant said this month is not counted, hence its name may be an alternative for the fourth month.

6. màwafipük, warmed.
Warmer; snow melts lower [March.]

7. màwalàt'dvingà, warm+half-way
Some begin to plant when the last crescent of the moon shows.
[Leaving out the fifth month, this is April; planting begins in mid-April.]

8. màwaifkàtàvàövà, warm+gone. (The moon is gone by the end of this month.)
Planting during this month [May].

9. inyätäpü'k, sun+to make [warm?]
Hot; planting ended; alfalfa high and cottonwood in full leaf [June.]

10. inyäkàtuyumiyä'kà
A little rain [July.]
"We do not count this month."

11. gàfwtàsàpé'gà, thunder storm
Summer storms begin when this moon is half gone [August.]
The current month was given as gafw'pabud on August 31, 1921.

12. gàfwpü'kteiwü'k.
Many storms with floods [September.]

[1] Dr. C. H. Sloan was kind enough to suggest identifications of these star clusters on the basis of my informant's fragmentary data.
[2] Voth, 73, 83.

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805 The list is apparently incomplete and garbled, yet I have attempted
821 to give the approximately corresponding months in our calendar on the basis of the dating of the constellations and the descriptions of the seasons.

It is obvious that twelve names cannot do duty for not quite thirteen lunations and it is manifest that the Havasupai do not attempt the impossible. I was told that these are not intended to coincide with the lunar months and that the days are not counted. It seems that what I [171] found true of the Southern Dieguefio applies here: that these Indians are interested only in designating a series of periods without attempting to fix their limits, and these periods are roughly the lunations, the names of which are variable and frequently in doubt. The only certain months are those fixed by the appearance of the several star clusters, and these all occur at the beginning of the Havasupai year. There can be no question here of intercalation of the thirteenth lunation in a twelve name series.

There is some suggestion that the months begin with the full moon.

Month	*Began*	*Full Moon*
1st–1917	Middle of November	Nov. 28, 1917
1st–1919	Nov. 4, 1919	Nov. 7, 1919
3rd (or 2nd)– 1919	Dec. 12 or 13, 1919	Dec. 7, 1919
4th–1920	Feb. 6, 1920	Feb. 4, 1920

The solstices are recognized. Sinyella has a definite place where he stands to observe both solstices at sunrise. Presumably the other fixed points are pinnacles, etc., on the canyon walls. (Normally the canyon is deserted in mid-winter.) The winter solstice (*n,avökïq*, coming back) occurs when the moon is half full. Sinyella fixed this as December 30, 1919. The summer solstice is *tnydhïn,an,ndwaha*, the sun is home. I did not learn of any rituals connected with these dates.

Time is indicated chiefly by the position of the sun.

n,imïθá'vumá	day time
inya''djï'áligigá	sun barely risen
inyá'tapóvigigá	sun risen half way
inyá'viluwivigá	noon (sun in the middle[1])
inyádčepóvigá	sun halfway down
inyátû'pmigá	sun fallen out of sight
naták'épigá	night
naták'épviluwivigá	midnight
dju'vn,mθavàn igpafim	before the dawn
halávàô'pigigá	dawn.

The moon (*hald*) is a man or a man's head. A myth also describes [173] it as a disk chipped out of ice.

[1]Or the sun making no progress: compare a'luviluwivigá, horses racing nose to nose.

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822 The familiar blue-green confusion occurs here, but the Indians of course
151 recognise and designate the difference between the colors whenever the occasion requires. Spotted (*n,ádĭgɑ*) and variegated are not colors.

Comparative Notes

The beginning of winter (mid-November) as the initial point of the
171 Havasupai calendar has its counterpart throughout the Basin, Plains,
805 and the interior of British Columbia, according to Cope's summary.[1] In this vicinity, the Navaho year begins about October[2]; the Yavapai in September, and the Southern Diegueño in September or November.[3] This extends the distribution of this type further south. On the other hand the calendar turns on the solstices in the Pueblos and in southern California.

The month names are in general descriptive as in most North
x American calendars. Unlike the Hopi, Hano, Zuñi, and Southern Diegueño, these are not divided into two series of six repeated names.

Some suggested identities among the constellations recognised by
171 tribes in this area follow[4].
821

Luiseño	*No. Diegueño*	*So. Diegueño*	*Yuma*	*Mohave*	*Yavapai*	*Havasupai*
		Hand (5 stars)				Hoop (5 stars) (Month name, Hand+to come)
		Begins year November or September				Begins year November
		Buzzard (in third month) January or November				
		Cĭlŭk (in fourth month) December?				Coyote (in second (month) December
						Cold star (Perseus?) February

[1] Cope, map 2.
[2] Franciscan Fathers, 56.
[3] Corbusier, 326; Spier, (a), 327. Cope classes the Yavapai area (called Tonto), marked by seed-gathering in September, with the harvest or summer type of calendar beginning, but seed-gathering belongs with the winter round of activities in this region. The Diegueño area is classed with the solsticial type, but there is no authority for this. Their year begins in September (or November, see below) when the weather turns sharp.
[4] Du Bois, (a), 163, 168; Waterman, footnote 98; Spier, (a), 319, 327; Trippel, 378; Corbusier, 328.

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Hulaish or hula'-chum	Mu or emu, mountain sheep	Amu, mountain sheep	A-mau	Amo, mountain sheep	Mu-'u, mountain sheep
(3 stars) (Orion)	(Orion)	(3 stars)	(3 stars) (Great Bear)	(3 stars) (Orion)	(Orion's belt)

171
821

The Southern Diegueño *Hand*, a group of five stars, appears in the morning and marks the beginning of the year, in all of which it corresponds to Havasupai *Hoop* (Fig. 30a). A further identity lies in the name of the first Havasupai month, *hand+to come*. This suggests either that the correct name of their constellation is *Hand*, that the name has been borrowed and used in a new sense, or that this is an old name for the month common to the two, the Diegueño having changed their designation or the Havasupai their constellation. At first sight the greatest [805]

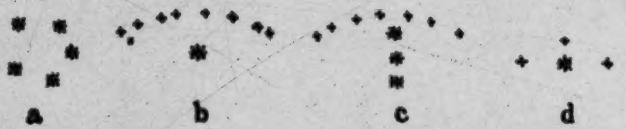

Fig. 30. Constellations. *a*, Hoop; *b*, Coyote and Pole; *c*, Cĭlák (Southern Diegueño), *d*, Cold Star (from native sketches).

discrepancy is that the Diegueño date is September and the Havasupai November. But my Diegueño information was confused, while Gifford obtained November as the initial month from the same informant. I [114] think there can be little question then of the identity of the constellations and the correctness of Gifford's calendar. A confirmation of this solution appears if Luiseño Nukulishpo-ma, his hand, refers to the same star or constellation. This is Arcturus, by Kroeber's identification,[1] a star which rises in the morning in early November. Certainty is added by an identification of Diegueño Buzzard, which rises in the morning in the third month (January), with Luiseño Yungavish, buzzard. The latter Kroeber gives as Altair, which does rise in the morning in early January.

The configuration of Havasupai *Coyote and Pole* agrees with Southern Diegueño *Cĭlák* (which I reproduce from my field notes). (Fig. 30bc) Furthermore both rise in December, if my Diegueño calendar is correct, which is unlikely. Nevertheless, the fact that the constellations figure [805]

[1] *Handbook*, 682.

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only in the early months of both calendars is presumptive evidence of historic connection.

There are some data on the identity of another group in this region. The Havasupai may know the cluster, but I did not record it. This appears to be the three stars of Orion's Belt, called *Mountain Sheep* by Yavapai, Mohave, Yuma, Southern and Northern Diegueño, and *Hulaish* or *Hula'chum* by Luiseño. I think Trippel is mistaken in identifying *A-mau* (presumably mountain sheep) with the Great Bear; there is no obvious triad in that constellation. Waterman doubtfully questions the identification of the Northern Diegueño group with Orion. Southern Diegueño *Mountain Sheep* is probably the same group, which makes it impossible for *Cliûk* to be the Belt.

In our area the quipu or knotted string record is a formal accompaniment of an invitation to a gathering; one knot is cut off or untied for each day that elapses until the event. Beside the Havasupai, Walapai, and Navaho, this must have been in general use among the Pueblos for it figured in the Pueblo rebellion of 1680.[1] There is also a mythical reference to the device among the Zuñi.[2] The Miwok and the Northern and Southern Maidu have invitation strings identical with these.[3] The Huichol knot strings to keep count of days, untying a knot for each day elapsed. They also enumerate lovers by knotting cords.[4] As a mnemonic device the knotted string is also known to some Mission Indians, the Palonies (a subdivision of the Chemehuevi), the Klallam, Yakima, the Interior Salish of Nicola Valley, B.C., the Zuñi[5], and in a variety of forms in Peru. It is conceivable that this has a continuous distribution from Peru to Canada.

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[1] Bandelier, pp. 112; Hodge, 102.
[2] Cushing, pp. 37.
[3] Kroeber, pp. 371; Powers, 44; Powers, 322.
[4] Lumholtz, pp. 17, 120-121.
[5] Stevenson, in Hodge, 32. Written information from Ross Gunther, Loudermilk and Harrington.

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338). Luck is based on dreams (pp. 332, 341). The annual dance and the masked dance bring good fortune, rain, and make the crops grow (pp. 260, 266); feathers worn at the dance bring rain (p. 193). A formula is said when corn is planted (p. 102), when a bow is strung (150), and while tanning (p. 142).

Charms are used only in deer hunting: these are calculi found in the paunch of the deer.

I was told that hair cuttings are burned so that birds would not use them in nest-building, but I noted no care in their disposal. No care is taken of nail-parings. Cushing, however, implies otherwise:[1]

> As an evidence of confidence in a newly-made friend, a Ha-va-su-pai will sometimes give to him that whereby, in the native belief, even the giver's life may be taken by sorcery,—a hair, a bit of his skin, or a piece of his finger-nail,—this being an inviolable contract of peace and mutual regard.

A drawing made in the sand to illustrate a point is erased for fear someone will use it to make the draftsman sick, but how he would use it is not explained. Pictographs, which were made by the mythical beings (*Ilckdyúgdllga*)—the Havasupai do not draw them—are harmless.[2]

The bullroarer (*I'igdgwaúwd*, wood talking) is swung to make the wind blow and to bring clouds and unsettled weather when warriors set out. Before they charge on the enemy camp it is used to make the wind blow hard, so that the enemy will flee before it. The bullroarer is a flat stick of rectangular shape, 25 to 30 cm. long and 10 wide, having notched edges and painted red. It is fastened by one end to a thong, 1.5 m. long.

A notched stick, laid flat on an inverted coiled tray basket, is rubbed with another stick. The grating noise is said to resemble a frog and to produce rain. The practice was thought to have been copied from the Hopi. The association of these ideas, frog and water, is also noted in the myths: pulling a frog to pieces causes a flood.

A man sneezes because a woman is thinking favorably of him. He then thinks of her and she also sneezes. One also ejaculates: *vagígdlyúg vadel'giu*, I am still alive.

Ringing ears are a sign that bad spirits are whispering to one; perhaps he will die. So he shouts: "Huuu, no; though you talk like that, I am not going to die."

Snakes are killed but in the case of rattlers care is taken not to touch the blood or to let it spatter the clothes, for if it is "inhaled" it causes sickness.

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[1] Cushing, (a), 555.
[2] See Montandon for an account of these.

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ern Maidu, and Shivwits Paiute it is only a toy.[1] The Ute also know it. The Luiseño and Dieguefio use it to summon people ceremonially.[2] It has ceremonial usage among the Pomo. While the Arapaho model with its serrated edges resembles the Havasupai, it may be that this is a device to increase the sound independently arrived at.

The distribution of the notched rattle, or musical rasp was briefly discussed by Lowie years ago. It is now possible to augment his list of tribes who use it: Havasupai, Hopi, Zuñi, Rio Grande Pueblos,[3] Jicarilla, Navaho, Pima, Papago, probably Yaqui, Tarasco (?), Huichol, and Aztec specimens have been found in the state of Mexico.[4] In the Great Basin and Plains its occurrence is among the Moapa, Paviotso, Gosiute, Uintah Ute, Lemhi Shoshoni, Klamath, Upland Takelma, Wishram, Wasco, Assiniboin, Cheyenne, Wichita, and Tonkawa.[5] The Paviotso also have a form which should undoubtedly be included; this is a stuffed hide wound from end to end to form the rasp. Its distribution appears to be along the western plateaus with some extension into the Plains. It is not used by Californian tribes with the sole exception of the Salinan.[6]

The rasp is scraped with a scapula by the Hopi, Zuñi, Jicarilla, Papago, and Huichol; elsewhere a stick or bone of another sort is used. The Hopi rest the rasp on a gourd resonator; the Havasupai, Jicarilla, Pima, Papago, and Klamath use an inverted basket, the Wichita a rawhide. The Gosiute draw the notched stick across the edge of an inverted basket. This suggests the Southern Dieguefio reference to scraping a basket.[7]

The Havasupai associate this rasping sound with the frog and the production of rain. They have also a mythical reference to tearing a frog apart and thus causing a flood. These have analogs elsewhere. The Pima call the notched rattle a "rain stick," for rubbing it brings rain. The Northern Shoshoni believe that killing a frog and placing it on its back will cause rain; the Northern Maidu that chasing it will come to the same end.[8] There is also a connection of the frog with fog and thunder suggested in a Southern Ute myth, the frog and a flood in one of the Luiseño, and an association of the frog and rain by the Klamath.[9]

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[1] Dixon, (a), 209; Lowie, (i), 257; Kroeber, (h), 191.
[2] Sparkman, 211; Spier, (c), 324–329.
[3] Hough, (a), 265; Stevenson, J., Fig. 261.
[4] Russell, (a), 270; Curtis, I. 58; Goddard, (b), 263; (c), 170; Franciscan Fathers, 402; Hrdlička, (a), 41; Russell, (d), 167; Davis, (b), 169; Lumholtz, (c), II, 185, 428; Saville, (c); Starr, (b).
[5] Lowie, (i), 260, 303; Reagan, 30; Lowie, (a), 219, 220; Sapir, (e), 306; Dorsey, G. A., (a), 17.
[6] Hopkins, 56; Mason, J. A., (a), 158; Kroeber, (c), 277.
[7] Brown, 609; Spier, (c), 249.
[8] Lowie, (a), 223; Dixon, (a), 209.
[9] Lowie, (k), 55; Du Bois, (a), 186; compare the Omaha association of the turtle and frog. (Dorsey, J. O., 340).

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tails dangling at the back. The arms, legs and bodies of other dancers were painted white, or white with contrasting horizontal stripes. These grotesque figures added color to the dance and stirred the imagination with old-time fire.

In this dance, as in the Walapai mourning ceremony, the village crone had a unique part. Mr. James had told us of seeing women rush to the center pole during the Peach Dance, and, encircling it with their hands, whirl madly about it until they dropped from exhaustion. He had been present when several women darted into the center of the circle, screaming, dancing, foaming at the mouth and pulling their hair as they dashed against one another or against the central post, until they fell in a stupor.

If one of these prone creatures blocked the path of the circling dancers, she was dragged by the hair to one side where relatives cared for her until consciousness returned.

The men looked with tolerance on such hysteria but did not indulge in it. As a rule they were rather stern, self-disciplined, but jolly too.

This Havasupai dance may have included some of the ritual of the Ghost Dance, which at one time was the accepted religion of many tribes. It is said to have originated in 1870 based on the doctrines of a Paiute shaman, who claimed to have visited the dead in their far-off home, and learned from them that they would return to join the living. There seems to be very little information available as to the introduction of the cult at this early period or of its influence on the tribes who accepted its precepts. Its value to the cause lay in the fact that it paved the way for the revived Ghost Dance in 1890, which won converts among the Indians from the Sioux in the north to the tribes in California.

The Paiutes were responsible for both its origin and for its revival; the latter came about in a strange manner.

Wovoka, a Paiute, was a young lad when his father, described as a "dreamer," died. The boy, through his work among white people on a ranch, learned some English and gained a little knowledge of the white man's religion. When he was about thirty

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years old, there occurred a phenomenon that terrified the Paiutes, an eclipse of the sun. The Indians interpreted the eclipse as an attack by some ferocious monster on their god, the Sun. The darkened sun was a dying sun; fear plunged the tribe into wild demonstrations, shouting, the firing of guns, any act that would frighten the monster and force him to abandon his wicked purpose.

During this eclipse, Wovoka became unconscious—he is said to have been ill at the time—and was lifted up to the Other World. Here in a place of celestial beauty he saw all those who had died, happy and ageless in their faraway home. While here he was taught a dance which must be performed at stated intervals for five consecutive days. Wovoka returned to earth, recited his experiences among the dead and taught his people the dance, which became known as the Ghost Dance. He instilled in their minds the belief that by performing these dances as instructed, they would bring their dead back to dwell with the living in eternal happiness on a regenerated earth. This seems to have been an effort on his part to incorporate into his native religion the creed of the resurrection as he imperfectly understood it.

Disciples introduced the tenets of this strange religion to other tribes where the ritual of this cult, like that of the peyote, was made to conform to the will of the cult's tribal leader. In their determination to recall the dead, emotions ran high. In some tribes, men, women and children danced wildly, waving their arms, contorting their bodies, until emotional and physical exhaustion caused them to drop unconscious to the ground. While in this state they, too, entered the land of unearthly beauty and peace where they talked to dead friends and relatives.

In other tribes, the center pole held the "power" to transport a worshiper to the Other World. The Havasupai tied eagle feathers at its tip. To induce the trance, a man climbed to within reach of the feathers where he clung until he became unconscious and fell to the ground. When revived by the medicine man, the pole-climber was expected to relate what he had seen and heard in that *far-off land.*

462 that his womenfolk may have assisted in this casual way in former times
[476] when hides were tanned in plentiful supply for trade that would benefit the
[281] whole family.

Clothing manufacture was men's work, and a man cut and stitched for
[294] himself and all his dependents. However, as might be expected, influences
brought a reversal of sex roles in this occupation. Availability of woven
[177] materials and of ready-made clothing brought a change of style also.
Cotton dresses at first were stitched by hand, but today a few women use
treadle sewing machines. Spier (personal communication, 1957) records
[184] that there were a couple of treadle sewing machines in use in 1918. All
men's clothing and much of that worn by women is purchased ready-to-wear.

As mentioned previously, puberty dresses continued to be made by men as long as they were in vogue, and a few of the older men still know how to make them.

The art of chipping stone points has been in disuse for so long that
[324] several informants denied that the Havasupai ever made them. One old
man explained that old men in his youth told him that points for arrows and
[82] spears came down to the earth on lightning, fell on trees, and slid to the ground unbroken for Havasupai use. Another man said that the Havasupai obtained stone points by picking up those shot at them by Apaches.

At the present time, points of fine workmanship and a variety of types and sizes may be picked up in the canyon, but younger informants urged me not to let the older people know I had collected any. As one woman
[775] phrased it, "In the old days they belonged to people who are dead, and it might bring a ghost around if you handle them." The same request was made concerning potsherds, which abound in a profusion of types. However, an archeologist was able to obtain permission to excavate in the canyon a couple of years later.

Women's Work

Women, exclusively, plaited sleeping mats, while both men and women braided yucca or tanned hide rope. It is likely that both sexes had a hand in preparation of materials and fabrication of the rubbed cedarbark slow match and of braided cotton cord which formed part of the strike-a-light. Springs and mattresses, hemp or nylon rope, and matches have replaced these articles, although young boys and men occasionally braid quirts.
[177] Women commonly made rabbitskin blankets, now no longer used, but they
[297] were sometimes assisted by old men. Cradleboards, still used for every baby, are made by women who also prepare the materials, but a woman may send her husband to gather willows for this purpose.

576
574 gether, and piteously begged me, by look and gesture, not to resent the liberty he had taken, or deprive him of his treasures.

764 When a man dies among them, he is bathed and painted, dressed in all his richest apparel, and laid, with his face toward the rising sun, to await the funeral ceremonials. Throughout the fields and orchards, usually with corn and sunflowers growing all around them, with vines and brambles covering them, are scattered little mounds of earth and ashes. These are the funeral pyres. Over the summit, a huge collection of
[768] wood is piled, and the dead, together with his various possessions, is laid upon the pile. This is lighted by the son and heir, or nearest other relative, and, as the flames shoot up and envelop the body, he who applied the light throws all his worldly possessions, together with those he has inherited, upon the burning pyre, slaying his favorite dogs and horses, and adding them to the last sacrifice. Upon the wings of the last film
[775] of smoke the soul of his father rises, to wander whither it will, — to come back, and bring the summer rain-clouds, to minister in many ways to the wants of his children; while the naked mourner sadly wends his way homeward, "to begin life anew, as did his father," he will tell you.

775 The spirits of those for whom the last offering has been neglected become unhappy and evil ghosts, which, together with the souls of the enemy whose
[727] scalp has not been taken and burned, torment the living with the weird voices of the night, or the lone moanings of
[754] the wind on the pine-covered mesas; or, as demons of disease and death, obey the behests of the dread sorcerer, or war against the good offices of the happier souls.

821
221 They are fairly acquainted with the
805 principal constellations, giving them names, and regulating the planting and hunting seasons by their movements.

[P. 556A]